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ABSTRACT

An analysis of 12 music libraries presents documentation for the development of guidelines for music collections at institutions offering graduate music programs. The profiles examine library administration and organization, collection development, collection organization, and services at the selected institutions. They include statistical information and 24 tables summarizing survey information gathered from a detailed report submitted by each library and a personal visit by the author. (RAA)

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PROFILES OF TWELVE MUSIC LIBRARIES AT ACADEMIC INSTITUTIONS OFFERING GRADUATE DEGREES IN MUSIC

(A Working Draft)

by

William M. McClellan

September 1977

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INTRODUCTION

This report forms part of the documentation for the development of guidelines for music collections at institutions offering graduate music programs and was made possible by a fellowship from the Council on Library Resources and a sabbatical leave from the University of Illinois during the spring of 1977.

The following twelve music libraries selected for the project were identified by a survey carried out in 1976: Music Library, University of California, Berkeley; Music Collection in The Joseph Regenstein Library, University of Chicago; Music Library, Columbia University; Sibley Music Library, Eastman School of Music, University of Rochester; Eda Kuhn Loeb Music Library, Harvard University; Music Library, University of Illinois at Urbana-Champaign; Indiana University School of Music Library, Bloomington; Music Library, University of Michigan, Ann Arbor; Music Library, University of North Carolina, Chapel Hill; Music Collection and Phonograph Record Library at Princeton University; Music Library, University of California, Los Angeles; and John Herrick Jackson Music Library, Yale University.*

For the present study, a detailed report was received from each of these libraries, after which a personal visit was made to each institution to gather supplementary information and to clarify statistics. This report contains a summary of the information gathered from the written profiles and the visitations.

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* William McClellan, "Judging Music Libraries," to appear in a 1978 issue of College and Research Libraries.

Administrative Structure

Music libraries have been organized in a variety of ways and under various labels. In this study, the twelve academic libraries fall into four types of service units: the branch music library, the departmental music library, the divisional music library, and the independent school-of-music library. The music libraries at Berkeley, Columbia, Illinois, Indiana, Michigan, North Carolina, UCLA, and Yale represent branch library services, with collections and staff physically removed from the main university library and housed in the music school or departmental buildings. Branch libraries are administered by the university library system, with the music librarian usually reporting to an assistant or associate university librarian or to a director of public services.

Harvard has the only music library organized as a divisional unit, with collections and staff under the administration of the academic music department. The music library, however, is considered a part of the university library system, and the music librarian reports directly to the chairman of the department of music.

At Chicago and Princeton, the music collections function as departmental service units, with collections and staff housed in the university library building and operating under the administration of the library system. The phonograph record library at Princeton functions as a branch library unit and is housed in the Woolworth Center of Musical Studies. Both the phonograph record librarian and the music librarian report to the assistant university librarian for general reader services. In the Regenstein Library at Chicago, the music collection is one of five

units within the humanities group, which includes art, music, Western European languages and literatures (general humanities, English and American literature, linguistics, film, and theater), divinity and philosophy, and ancient Near East and classics. The music librarian is currently humanities group head and reports to the associate director for public services.

The Sibley Music Library at Eastman represents the only independent school-of-music library in the group of twelve, and operates as an autonomous full-service library; i.e., all library functions--including administration, collection development, ordering, technical processing, and user services--are carried out under the jurisdiction of the music library. The librarian reports to the director or assistant director of academic affairs at the Eastman School of Music.

All twelve music libraries exist to support the academic music programs in their respective departments and schools at the undergraduate and the graduate levels. In some cases, other units not directly under the jurisdiction of the music library perform part of the supporting functions for the music programs, such as carrying out reserve listening and reading for music courses, acting as repositories for rare music materials and special collections, and carrying out many of the technical processes connected with purchasing and cataloging music materials. The degree to which these supportive functions are carried on outside of the music library varies greatly from one institution to another. For the most part, all twelve music librarians enjoy a certain degree of autonomy in operating their respective units. This does not mean that the goal of

every music unit is to become a self-sufficient entity, without regard to the other components in the total library system. On the contrary, all music library branches and departments operate within the concept that the interdependence of all the units provides the basic framework for the whole university library system.

As for the relationship of music library to main library, Table 1 illustrates the degrees of autonomy found within the twelve music libraries, according to the major activities or functions carried out under the jurisdiction of each unit. All music libraries carry the major responsibility of selecting music materials for acquistion, along with some responsibility for the cataloging function. The first seven music libraries in Table 1 catalog all forms of music materials--including books, scores, microforms, serials, and sound recordings--except in two instances (Berkeley and North Carolina), where the music books are routed through the main catalog department in order to establish whether preexisting cataloging information is available through a computerized, on-line shared cataloging system. If the cataloging information is not available, the books are forwarded to the music library for original cataloging. Another exception within the same group of seven music libraries is Indiana, where the cataloging of serials of music literature is done in the central library. In five of the music libraries (Illinois, Indiana, Michigan, North Carolina, and UCLA), an average of 4 percent of the total cataloged scores are housed outside the music library, while in six of the music libraries (Illinois, Indiana, Michigan, North Carolina, UCLA, and Yale), an average of 23 percent of the total music and book titles are housed outside the music library facilities. The cataloging of sound recordings

is carried out on the premises of all twelve music libraries (at Princeton this is the phonograph record library in the Woolworth Center of Musical Studies, not the music collection in Firestone Library). Listening facilities are directly under the jurisdiction of eleven of these libraries, Michigan being the one exception. With the exceptions of the music libraries at Berkeley and Eastman, institutions house a large portion of the rare music materials outside the immediate facilities of the music library.

Music library division of work and delegation of responsibility are indicated by a table of organization, more commonly called an organization chart, which outlines the formal administrative, operational, and reporting relationships of the library units to the institution, as well as the internal organization of the music library. Since most music libraries started with one person who performed most of the functions of the library, the need to develop an organization chart probably did not arise until several staff positions were created to carry out the responsibilities connected with music materials, services, and operations. Omitting the largest and smallest library staffs in this group (at Illinois and Princeton respectively), the average size of the staff is between twelve and thirteen people, including professional librarians, clerical assistants, and part-time assistants (see Table 19). The majority of music libraries in this group have developed organization charts and job descriptions.

To illustrate some of the different ways in which the music libraries have been formally organized, organization charts are supplied for six of the music libraries (see Tables 2-8). The organization chart reflects

only the organization of the library as it exists at a given moment. The six examples are "snapshots" of the organizations as they existed in April 1977. Changes have undoubtedly occurred in some of the music libraries since this survey was made.

Most job functions in the organization of music libraries are grouped either according to an activity and process or by the type and form of the music materials. Some libraries include a mixture of activities and forms of music materials within one job function, while others may have one specific activity associated with a job function. In the smaller music libraries, many activities and responsibilities are shared by a few staff members. Acquisitions, cataloging, circulation, and reference activities are basic to all the music libraries. Acquisition processes are usually carried out under the jurisdiction of one person at Eastman, Columbia, and Illinois (see Tables 3, 5, and 8), while at Indiana, Yale, and Chicago several staff members share the acquisition responsibilities and processes (see Tables 4, 6, and 7). Cataloging activities are performed by a single person or cataloging group at Illinois and Columbia (see Tables 5 and 8). At Eastman the cataloging responsibilities fall under the jurisdiction of the phonorecords librarian and the head of the catalog department (see Table 3). Although most of the cataloging activities are under the direct jurisdiction of the head music cataloger at Indiana (see Table 4), one of the reference librarians does some original cataloging for books and scores, and the clerical assistants in the record library and the performing ensembles division participate in the processing of sound recordings and choral and orchestral music. One of the major activities in the Chicago music collection (see Table 7) is the cataloging

of sound recordings under the jurisdiction of the assistant music librarian, while the cataloging of scores and books is performed by the music cataloger under the direction of the catalog department. At Yale the cataloging processes mainly fall under the jurisdiction of three people--the record librarian, the head of the catalog department, and the technical services specialist in charge of card processes (see Table 6).

The organization of the circulation services at some of the six music libraries represented in Tables 2 through 8 was probably determined, for the most part, by the arrangement of the existing facilities, rather than by the designs of the music librarians. At Yale and Indiana for example, remodeling of buildings not originally designed as libraries has made it necessary to maintain separate departments and branches under the jurisdiction of the music libraries. Music materials are circulated from three points at Indiana: the record library in the music building basement, the performing ensembles division on the second floor of the music building, and the collection of books and scores in the Sycamore Hall Library, a building adjacent to the music building (see Table 4). At Yale, rare music books are circulated under the direction of the rare books curator, while reserve materials and open-shelf books and scores circulate under the direction of the services assistant. The third circulation point at Yale is in the record library (an area on the second floor of Sprague Hall), under the supervision of the record librarian.

At Columbia (see Table 8) all circulation services, including reserves, are available at one desk, while at Chicago the music collection is responsible only for the circulation of sound recordings and some course

materials placed on reserve. The circulation of open-shelf books and scores is handled at the regular service points throughout Regenstein Library (see Table 7).

Although the circulation services at Eastman are under the jurisdiction of two staff members, the circulation librarian and the reference and rare-book librarian, there are four points of access where circulation of materials takes place: books and scores from stacks, reserve materials, sound recordings, and rare-book materials (see Table 3). At Illinois, all circulation activities are under the direction of the library technical assistant, with two circulation desks providing access to all music materials (see Table 5). The main circulation desk handles all materials from the open shelves (books, scores, and sound recordings) and materials on reserve for courses, while the special-collections desk handles all closed-stacks circulation, including rare materials, microforms, and large ensemble music.

These organization charts illustrate only the formal structure that exists in a music library within its institutional setting, not the many informal relationships that exist in day-to-day operations. For example, although most of the charts show, by way of a dotted line, that there is a more informal liaison between the music librarian and the deans or directors of the schools of music or the chairmen of the music departments, they do not show that a library staff member may have more than one supervisor, or that the supervision of a staff member may be carried out by an employee other than the immediate supervisor. In relating these library units to other types of organizational structures, we find that music libraries fall into the category of small organizations. The number

of staff members directly supervised by any one supervisor ranges from one to eight. At Princeton only one clerk is supervised by the music librarian, while at Eastman eight staff members report directly to the librarian and associate librarian. This is in line with organizational theory, which states that the number of staff who can be effectively supervised by one person ranges from three or four to seven or eight.

The formal education of full-time staff members in the twelve libraries ranges from completion of high school to the acquisition of a doctoral degree. Approximately 78 percent of the staff members have earned a degree in one of the fields of music. This means that 82 out of the 105 full-time staff members (both clerical assistants and professional librarians) have earned a bachelor's, master's, or doctoral degree. The high school diploma represents the highest level reached in the formal education of 8 percent, while another 8 percent have earned a doctoral degree (seven out of the eight degrees are in musicology).

All of the music libraries have some kind of written manual for policies and procedures covering internal governance or operational matters. Some of these documents represent policies and procedures for the university library system as a whole and deal with such areas as personnel, acquisitions, lending policies, operational decisions, and so forth. The manuals that are maintained in each music library are usually designed either around the type of activities (such as public services, technical services, and reference services) or around the type of employee (such as "General Information for Student Assistants," "Music Cataloger's Manual," "Staff Manual for Student Assistants," "Staff Manual for Clericals and Hourlies," "Rules and Procedures of the Professional Library Staff").

In some cases the manuals deal with the whole operating unit, such as "Record Library Procedures," "Informational Services Manual," and "Record Collection Manual."

Library advisory committees exist at eight of the twelve music libraries and range in size from three to ten members. At three institutions the music librarian is chairperson of the library committee, but in most instances the librarian is usually an ex officio member of the committee. Eastman and Illinois have written statements on the function, purposes, and responsibilities of the library committee, which include information on the appointment of committee members, as well as on the decision-making processes. In all cases the committee is advisory in practice and makes recommendations to those responsible for the decision making. At Princeton a faculty representative to the library acts in an advisory capacity. In practice, most of the music library relations with the music school or department are rather informal, with suggestions or matters concerning music collections, operations, and services handled as the occasions arise.

At Berkeley, Chicago, Columbia, Eastman, Indiana, and Yale, the music librarians (associate librarian also at Eastman) are members of the music faculty and teach courses in the music curriculum. At other institutions the music librarians are sometimes invited to attend faculty meetings and participate in matters that may involve the library.

About one-half of the music libraries have recent statements that spell out some of the immediate and long-range needs. Sometimes these objectives are cast as general affirmations concerning the continued support of the academic music programs, while other statements are more specific requests for acquisition funds, additional space, and increased personnel.

Development of the Collections

The scope of the acquisitions program at each institution depends mainly on the scope of the academic music curriculum. All twelve music departments or schools offer master's and doctoral degrees in music, and the development of the music collections to support these graduate programs depends on the number of fields of study rather than on the number of music majors or faculty members at the institution. For the purposes of this discussion, the four basic fields of study in music include musicology (encompassing ethnomusicology, history, and literature), theory-composition (some aspects included in musicology), music education, and applied music (encompassing all performance activities, conducting, and sacred music studies).

All twelve institutions offer graduate programs in the fields of musicology and theory-composition, while only five (Eastman, Illinois, Indiana, Michigan, and UCLA) offer programs in the field of music education, and seven departments or schools offer major degrees in the field of applied music (Eastman, Illinois, Indiana, Michigan, North Carolina, UCLA, and Yale).

Budget, of course, is an all-important factor in collection development. One example that illustrates the dubious relationship of the size of the enrollment to the size of the acquisitions budget is Indiana, where the average enrollment and size of music faculty for the period 1973-1976 was 1,654 people a year, ranking Indiana in first place, while the average music budget for the same period ranked Indiana in fifth place. A stronger correlation can be seen between the number of fields of study

offered and the acquisitions budget for music materials. For example, the five institutions offering music programs in all four fields (Eastman, Illinois, UCLA, Michigan, and Indiana) had acquisitions budgets for 1975-1976 ranging from $40,753 to $64,745, while the two institutions offering degrees in the three fields had acquisitions budgets of $38,605 and $40,753. The remaining five schools, which offered degrees in two fields of music study, had acquisitions budgets ranging from $17,000 to $29,980 during 1975-1976.

For the twelve music collections, an average of $37,986 (median $39,635) was spent for music materials in the 1975-1976 budget year (see Table 9). Only four of the libraries were able to break down expenditures for books and scores into separate figures, while five libraries were able to report the expenditures for microforms. These latter expenditures are usually included in the same category as books and scores. For the three-year period 1973/1974-1975/1976, the average expenditures for music materials per year was $34,033 (median $29,958).

The relationship of the enrollment to library expenditures for music materials is found in Table 10. Since several institutions indicated that the budget information in this study should be kept confidential, I have not identified the institutions by name in any of the tables or the text. Table 11 indicates the library expenditures per semester credit hour during the three-year period 1973-1976. In this case, the budget includes the expenditures for music materials and salaries.

Formal acquisition, collection, or selection policies have been formulated for seven of the twelve music collections (Chicago, Columbia, Eastman, Harvard, Illinois, Indiana, and UCLA), with guidelines for books and

scores spelled out in several ways. Four of the policies are arranged according to the divisions in the Library of Congress classification, with arabic numbers indicating the level or depth of coverage for each subject area. Some statements use three levels of coverage, as in the collection policy at Harvard in which 1 = complete coverage; 2 = strong coverage; and 3 = selective coverage (4 indicates that the subject is excluded). This is a one-page chart developed for a group of Boston-area music libraries. At UCLA seven levels of coverage are used in the collection policy, in which 1 = exhaustive collection; 2 = research-exhaustive collection; 3 = research collection; 4 = teaching-research collection; 5 = teaching or support collection; 6 = minimal-teaching collection; and 7 = minimal collection.

Most statements include qualifying areas, such as language restrictions, the chronological periods covered, types of materials or subjects excluded from the collections, and in some cases geographical limitations. Statements on collecting sound recordings and other types of nonprint music materials are usually not as detailed as are statements for books and scores. In the Harvard and Illinois collection policies, sound recordings and scores use the same basic outline of subjects to indicate the various levels of coverage. The Eastman acquisitions policy, the most comprehensive of the six policy statements, represents a different approach, with classifications reflecting the goals of the Sibley Music Library. Eastman has two main categories for acquisition: specific request ordering and general collection building. The second category includes extensive blanket orders; selections from lists, catalogs and reviews; and suggestions from members of the Eastman community.

To some degree, all the music libraries in this study order materials according to both specific requests and a general building of the music collection. Specific requests originate from faculty and students about 10 percent of the time at some institutions, while at others the requests amount to 20 percent of the total acquisitions program for music.

Procedures used to select currently published music materials do not vary too much from one library to another, the main difference being in the amount of materials ordered or the depth of coverage. Most music librarians, or faculty, check dealers' and publishers' catalogs, lists, announcements, and brochures regularly for new music materials. In eight of the twelve libraries, a search through Library of Congress depository cards and proof slips is made to select new books, scores, and sound recordings. Eight of the libraries also participate in some kind of blanket order plan with American or European music dealers to acquire scores or editions of music. In some cases, the extent of the blanket order is based on a collection profile from each library, with materials being sent automatically from the dealers. In other cases, checked catalogs or quote slips are returned to the dealer to initiate the acquisitions process. Special acquisition programs, such as the PL480 arrangements and university press blanket orders, in the university library system benefit the music acquistions program in many ways.

Two standard reference tools were used to sample the holdings of the music collections in this study. From Vincent Duckles' Music Reference and Research Materials (Third ed. New York: The Free Press, 1974), the music collections were determined to contain an average of 75 percent

of the total number of 1,922 entries, while from Anna Harriet Heyer's Historical Sets, Collected Editions, and Monuments of Music (Second ed. Chicago: American Library Association, 1969), it was found that the libraries have an average of 60 percent of the total number of 900 entries.

The results of the complete shelf-list survey of cataloged music resources (books and scores) are found in Tables 13 and 14. (Table 12 indicates the categories within the Library of Congress classification scheme that were used for the survey.) With the exception of the music library at Harvard, music libraries use the Library of Congress (LC) classification system (or some portion of the system) for music materials. In most cases where the LC system was not used, all the titles were converted into the appropriate portion of the LC classification schedule in Tables 13 and 14. Since most of the music scores at Harvard are arranged alphabetically by composer, with the exception of miscellaneous collections, it was not possible to convert this material into the appropriate LC number. Two exceptions were made in Table 13: for historical sets and monuments that normally classify in the M2 category and for collected works of individual composers that classify in M3. In these two categories it was possible to indicate the number of titles. For music literature housed in the Harvard music library, it was possible to convert titles from the Clarence W. Ayer classification to the appropriate places in the LC classification schedule for ML and MT.

Another exception to the use of the LC system exists in the music library at Columbia, where numbers from the Vassar-Columbia classification scheme, used for music scores, were converted to LC classification numbers

in the tables. The music libraries at the University of Illinois, University of North Carolina, and Yale University, are all in the process of reclassifying music materials into the LC system. At Illinois all music literature is classified in the Dewey decimal classification, while 69 percent of the music scores are still classified in the Dewey system. Both types of Dewey-classified music materials were converted into the appropriate LC classification numbers in this study. Approximately 40 percent of the music scores and 44 percent of the music literature still classified in the Dewey system at North Carolina were converted to the appropriate sections of the LC classification schedules in Tables 13 and 14. At Yale University, the music library is reclassifying from a system that was originally based on the LC classification schedule. Approximately 42 percent of the music scores and 51 percent of the music literature still classified in the old system were easily converted to the appropriate places in the LC classification schedule in tables 13 and 14.

In those cases in which a significant number of titles have been classified in one place because of local practices, these deviations have been noted in the footnotes to Tables 13 and 14. The bibliographic units reported in both of these tables are the same as titles. A title or bibliographic unit is used to designate a printed publication which forms a separate whole, whether issued in one or several volumes. The bibliographic count was arrived at by measuring the shelflist (one inch = 100 bibliographic units) and subtracting extra cards containing holdings of volumes and copies, as well as guide cards and plastic sleeves inserted on some cards. In instances where cataloging practices included

a separate card for each title in a monographic series in the shelflist only the collective title for the series was counted, not each separate title. For example, monographic serials such as Musica Britannica and Das Musikwerk were counted as separate units, but not the many titles issued within these two series.

Organization of the Collections

The arrangement of cataloged books and scores on the shelves has already been discussed briefly in conjunction with the shelflist survey. Most of the libraries use the LC classification for books and scores with some use of the Dewey decimal classification, the Vassar-Columbia music classification for scores, and Clarence W. Ayer classification for books at Harvard.

Sound recordings are arranged by accession number in seven of the libraries, while two libraries (Chicago and Michigan) use a form of the manufacturer's label and serial number by which to shelve recordings. At Indiana a cuttering system based on the entry for a recording is used as a shelving device, while at Illinois and Yale a similar cuttering system has been abandoned in favor of the LC classification "M" schedule for shelving of recordings. Accession numbers are used almost exclusively for shelving microfilms at all the libraries except Harvard and Illinois. The cuttering system used for Harvard's Isham collection is based on the main entry or, in the case of theses, on the subject of the thesis. This is similar to the cuttering system used for books at Harvard's music library. The cataloged microfilm collections at Illinois use at least three different shelving arrangements: the Dewey decimal system for literature about music, an accession number for some theses and manuscripts, and the LC classification for scores and editions of music.

The guidelines in Anglo-American Cataloging Rules and LC practices provide the information for cataloging most forms of music materials at the twelve libraries and include rules for entry, descriptive cataloging, and appropriate subject heading formation. Some of the major exceptions

to these practices include the special subject headings developed for book materials at the Berkeley music library, along with a special subject approach developed for scores and sound recordings. (These will be discussed in more detail in connection with catalogs and special files.) Other major exceptions occur in some of the cataloging practices at Eastman, where, for example, printed materials issued prior to 1850 require an exact transcription of the title page and an indication of line endings, price of item (if it appears on the title page), and other special descriptive notes. Eastman has also developed special subject headings for scores and sound recordings so that performance medium is indicated first, rather than form (for example, Piano music--Sonatas). Eastman, like many other libraries (Illinois, Indiana, Michigan, North Carolina, and UCLA), provides additional composer-title or title analytics for many sound recordings not analyzed in current LC practices. Most libraries, however, do not make analytics for recorded anthologies of Medieval or Renaissance music or for jazz, rock, pop, folk, and ethnic music recordings. In some cases, a complete list of the contents of these recordings is made on the main entry for the recorded anthology. This is another departure from LC practice.

Within the shelving arrangements for books, scores, and sound recordings, materials are sometimes shelved in special areas by size or format. At least eleven of the twelve music collections segregate folio-sized materials (books or scores having a height or width greater than 36 to 61 centimeters). Five of the libraries shelve miniature scores (a reduced format with a height under 22 or 27 centimeters) separately. Some libraries segregate quarto-sized books (at Illinois, materials over

30 centimeters in height or width; at UCLA, materials 29.1 to 38 centimeters; and at Princeton, materials over 29 centimeters). Others (North Carolina, Princeton, and UCLA) separate elephant folios (materials over 49, 50, or 61 centimeters in height or width) and shelve them in special areas of the stacks.

Size designations are most often indicated as a prefix or a suffix to the shelf number. Examples of designations for miniature scores are "t" for tiny, "MM," "MS," and "min. score." Designations for quarto or folio sizes include "*," "**," "f," and "q." Sound recordings, usually separated according to medium (audio cassette, reel-to-reel tapes, LP discs, and 78 rpm discs), are housed in different parts of the stacks or storage areas. Sometimes stereo discs are shelved separately from monophonic discs, and multi-disc albums separately from single-disc albums. At Berkeley and Columbia the notes or libretti accompanying sound recordings are shelved in a separate file. Like books and scores, discs are sometimes segregated by size into 7-inch, 10-inch, 12-inch, and 16-inch groups.

Archives, manuscripts, and special collections (single songs of American sheet music, slides, filmstrips, kits, pamphlet files, and so on) are organized in a variety of ways. If these materials are being organized for use, archival procedures are usually followed.

Keys to the location of music resources are contained in card catalogs. With the exception of the music collection at Princeton, these music libraries maintain a separate shelflist for cataloged music materials. In those libraries where music materials are cataloged in the university library catalog departments, the shelflist in the branch or departmental unit is a duplicate of the central shelflist. However, the

reverse is not true for the music cataloging carried out in the branch or departmental unit, with the exception of the cataloging of books at Indiana and North Carolina. At these schools, a union shelflist of all university library books is maintained in the central catalog department.

Most shelflists, organized in call-number order in the same manner that materials are arranged on the shelves, indicate the complete holdings (number of copies, volumes, and so on). At Berkeley the shelflist for scores (LC "M" schedule) has been organized as a classed catalog, with an alphabetical index of about 4,000 entries preceding the shelflist. The index to the shelflist includes subjects and cross references to the "M" schedule, along with some information cards explaining the use of headings in the file. In addition, plastic sleeves with colored borders are used on some cards to identify certain genres and to supply information. For example, red borders mean performance parts available, green borders indicate brass music, blue borders indicate harpsichord music, and rust borders indicate recorder music. The shelflist sometimes functions as a place to record cataloging policy decisions concerning the use of the music classification, such as in the main catalog department at Michigan, where these decisions have been noted in the shelflist.

At some institutions, shelflists are readily accessible in the public areas of the music library; in others, they are located in the processing area or in a workroom. Often the shelflist bridges the gap between the card catalogs containing information for the cataloging and processing of music materials and the card catalogs designed as keys for the library users. This explains, in part, why the shelflist is located in the processing areas in some libraries, while in others it is located near the user catalogs.

Access to cataloged books, scores, sound recordings, microforms, and serial publications depends on the availability of user catalogs which are organized in a varity of ways. Catalogs for sound recordings are organized as separate catalogs, most often in one dictionary arrangemnt (authors, titles, and subjects arranged in one alphabetical list), in all twelve libraries. At Harvard, Indiana, Princeton, UCLA, Eastman, and Yale record catalogs are in the same areas as the record collections and listening facilities, which are in separate quarters. In the other libraries the record catalogs are near the catalogs for books and scores. Card catalogs for books, scores, microforms, and serials are usually organized as one unit, using a dictionary catalog arrangement.

There are, however, many exceptions to this arrangement and structure of the public catalogs. At Berkeley, the catalog for books, scores, microforms, and serials is maintained as one alphabetical unit of composers, authors, and titles, while for the same group of materials a separate subject catalog is maintained consisting of locally constructed headings different from LC practices. The catalog for sound recordings at Berkeley is divided into two parts: an alphabetical arrangement of composers, performers, and titles and a smaller section of about 4,000 cards providing a limited subject access. In this second section, entries are arranged under such headings as "collections" and are subdivided by medium, chronological period, place or type of music (Christmas, church, jazz, humorous, and so on). A more recent evolution in this subject section for recordings is the headings "folk and ethnic," subdivided by ethnic group, place, or type of music (prison songs, work songs, and so

on). Two other catalogs directly available for library users at Berkeley include a separate author catalog for the rare materials and a catalog of the 78 rpm discs presently in storage.

In addition to these public catalogs at Berkeley, the reference librarians maintain about sixteen separate catalogs in the reference office, including the shelflist of rare materials (case X), opera libretti catalog, alphabetical catalog of tape recordings (authors, titles, and subjects), microfilm shelflist of music scores, pamphlets (authors and subjects), checking and control file for serials and binding, index to articles and publications by Berkeley music faculty, subject authority file for books, and a chronological file (ninth century to 1949) of composers represented in the other catalogs.

At Columbia there are three separate catalogs, for books, scores, and records. The catalog for books is a dictionary catalog, while the catalogs for scores and records are further divided into separate alphabetical arrangements for subjects. Eastman maintains five separate catalogs: subject catalogs for books and scores, author-title catalogs for books and scores, and a dictionary catalog for phonorecords (sound recordings). Other public catalogs available, either in the reading room or the reference center at Eastman, include a choral octavo catalog (composers, titles, and medium of performance); a vault shelflist (rare materials housed in closed stacks); a cardex file (currently-received periodicals); a song index (about seventeen drawers, authors and titles from anthologies and collections not previously indexed); an American song index (title index to about 5,000 nineteenth century titles); a perdiocials index (subject index to about 10,000 pre-1949 articles);

a manuscript letter file (1,000 letters, entries by writers and recipients); a contemporary composers file (index to pamphlets in vertical files); an in-process file for scores; and a backlog file for phonorecords (composers/titles section and album titles section).

At Harvard, the dictionary catalog of books and scores in the music library acts as a partial union catalog for scores and books on music in Widener, Houghton, Lamont, and other Harvard libraries. Although main entry cards for microforms in the Isham collection are located in the dictionary catalog for books and scores, the Isham collection maintains an alphabetical catalog of authors and titles (usually a single entry for each title, no subject entries). This catalog serves as a partial union catalog for other music microforms located in the Boston area at Brandeis University, Boston University, and so on. Separate catalogs are also maintained at Harvard for the choral library of single copies (about 2,000 titles) and the choral library of multiple copies (about 650 titles). The record catalog at Harvard is a dictionary catalog with a separate section for performers--chiefly performers and performing groups represented on recordings for which the record catalog does not contain composer entries.

At Illinois and Indiana, separate catalogs are maintained for the large ensemble collections of choral, orchestral, wind, and jazz music. The catalog at Indiana also includes main entry cards for rare scores and books housed in the Lilly Library.

In the music library at Michigan, separate subject sections are provided within the author-title catalogs for books and scores and for sound recordings. The author catalog for the approximately 1,000 University of Michigan music dissertations and theses is available at the circulation

desk. Other separate indexes are maintained at Michigan for rare book materials, microfilms, libretti, and the Osser, Knitzer, Stellfeld (uncataloged music), and Corning collections.

The music library at North Carolina provides separate catalogs for American sheet music (composer-title entries in one hundred bound volumes), the sound recordings in the folk music archives, and about 175 printed song anthologies issued since 1972.

The card catalog located in the music collection at Princeton is a catalog of main entries, while the record library catalog contains entries for composers only (excluding subjects, performers, and titles). In the record catalog, the cataloging style for entries and descriptive information originates from local practices and deviates greatly from LC practice.

At Yale, two separate dictionary catalogs are maintained, one for books and scores reclassified in the LC classification and the other for books and scores cataloged in the old Yale system. Separate catalogs are maintained for the rare book room (shelflist), manuscripts and archives (includes an alphabetical section, a shelflist, and sections for date, accession, year, gift, and provenance), songs (authors and titles), Plamenac collection, microfilms (alphabetical and shelflist sections), program notes, piano music, organ music, and choral music. The record library at Yale contains two catalogs, one for recordings classified in the LC system and one for the old system. Each of these catalogs includes a separate alphabetical file of performers and performing groups.

Nine of the twelve music libraries keep a catalog of manufacturer's serial numbers for sound recordings. These files of serial numbers are usually organized in one of four ways. One method of organization uses

the whole number assigned to a record album, disregarding the manufacturer's name and any letter prefixes to the number. At Michigan this whole number is used as the shelf number for the recording with either an LP, LPS, or LPQ prefix (long-playing, stereo, or quadraphonic discs). For example, a stereo disc issued as Columbia MS-6041 would be given a shelving number LPS 6041. A second method uses the complete label name, letter prefix, and number as the filing element--for example, Columbia MS-6041. A third method, a variation on the first and second methods, uses only the label name and number as the filing element--for example, Columbia 6041 (disregarding the letter prefixes). A fourth uses a "genealogical system," which departs from a strictly alphabetical arrangement by labels in favor of grouping labels together by the parent company. In the case of record companies that have undergone changes in names, these changes would be indicated in the file under the current name for the company. An example of a subsidiary company being brought together with the parent company is Odeon records, currently filed under EMI. In addition to these four methods of organizing the serial numbers for record manufacturers, there are variations which combine some of the elements from the four methods. Other features of these manufacturers' files include cross referencing from monaural to stereo numbers or from original recordings to the re-releases, functioning as outstanding-order files for sound recordings, and serving as places where LC depository cards for sound recordings are also filed by label.

In addition to the public catalogs and shelflists, many types of subordinate files are maintained by most of the libraries. These files are usually located in the technical processing areas of the music libraries

and include outstanding order files; authority files for names, subjects, and uniform titles; files for withdrawn materials; and LC proof slips and/or depository cards for books, scores, and sound recordings. Control files for serial publications are organized as separate files, such as the cardex file for periodical publications and a three-by-five file for other types of serials. At Illinois, all serials and other subscriptions are checked in and controlled by one alphabetical cardex file. At Harvard, two serial publications files are maintained--for periodicals (issued one or more times a year) and for continuations (issued at a frequency less than once a year). The card and checking records for the periodicals are filed in the alphabetical portion of the catalog for books and scores and indicate current issues and bound volumes held by the music library. The file for continuations is kept in the workroom, contains information about volume holdings, and acts as an authority file for serial titles.

The cards in the various alphabetical catalogs are filed according to the rules published by the American Library Association or the Library of Congress. Sometimes, however, local variations on these two basic sets of rules are followed for filing music, as well as other types of materials.

Statistics for cataloged holdings of music materials are usually counted by volume or item rather than by bibliographic unit or title. In Table 15, the music collections are ranked by the size of the collection, both in number of bibliographic units and in number of volumes. The correspondence between the size of a collection in bibliographic units and the size of a collection in number of volumes varies a great deal.

In other words, the ranking of collections by size should be approximately the same on both lists. Discrepancies are due to the variant ways by which libraries count physical volumes. For example, a string quartet with four parts in a portfolio would be counted as one volume in the statistics for Eastman, while the same string quartet at Illinois would be counted as four volumes or items.

Reported holdings of nonprint collections (sound recordings and microforms) and other cataloged materials (current subscriptions, manuscripts, and archives) are found in Tables 16 and 17. Excluding subscriptions to periodicals and continuations, these materials are usually made available to users by way of a staff member who pages the materials from closed stacks or a vault area. In some cases, staff assistance is needed to interpret or gain access to vertical file materials. At Eastman and Illinois, browsing access is permitted for sound recordings in a closed-shelf location or controlled-stacks area, while at the other music libraries, sound recordings are paged from closed stacks.

Backlogs of uncataloged music materials have been tabulated in Table 18. A wide variation exists in the extent of these backlogs, with no appreciable backlog at Berkeley, Columbia, Harvard, and Princeton, while backlogs in the other music libraries range from a small number to that of Illinois, which recently acquired the contents of the Hunleth Music Store in St. Louis.

Services

In the review of the various types of organizational patterns that were discussed in the section on "Administrative Structure," it was noted that the circulation of music materials was carried out in several ways, often determined by the layout of the available facilities. This is also true of other library services, which are sometimes performed under conditions and in areas not suitable for those particular services.

With the exception of the music collection at Princeton, the music libraries and collections perform some portion of the circulation services. Lending policies concerned with access to library materials are usually codified in a written statement and are available to the library's patrons. However, at Columbia, the lending regulations are communicated directly by members of the library staff to the users and are not available as a written handout.

Access to music materials and services is usually provided to all users of the university library system. If public access to the materials is allowed and materials are within the library facilities, no distinction is made between users from the university community and those from outside the university community. At four of the six private schools, however, library privileges are most often limited to those from the immediate academic community, with outsiders having to pay a fee to use the library resources. Admittance to the Regenstein Library facilities at Chicago is limited to those with University of Chicago identification. Outside users at Columbia may receive borrowing privileges upon registration and payment of thirty dollars a month, while at Harvard, the fee schedule is determined according to whether the user wishes borrowing and stack

privileges or just stack privileges. These fees are broken down further according to the category of the outside borrower (alumni, visiting scholars and graduate students writing dissertations, senior citizens, and non-alumni) and the length of the library privilege (three months, six months, or one year). Library privileges at Princeton are free to those who wish to use library materials and resources within the library facilities. Individuals who are not members of the academic community at Princeton and outside organizations must pay an annual fee for borrowing privileges.

All music units are organized to provide direct assistance in person, by phone, or by correspondence for library patrons seeking information and music materials. Periodic tours and orientation sessions are conducted in the music libraries at Berkeley and Illinois. At six of the schools, (Berkeley, Chicago, Columbia, Eastman, Indiana, and Yale) the music librarians participate directly in the academic music programs as professors and lecturers, have an academic appointment, and may even have a portion of their salary contributed by the music department or school. Most often, the courses offered by these librarians, deal with some aspect of general music bibliography or music research methods. The delivery of on-the-spot reference services depends on the availability of library staff. Regular schedules and service points are provided for reference and information services at Berkeley, Chicago, Indiana, and Illinois, while at the other institutions, most of the inquiries fall on the most visible or available staff member.

Table 24 summarizes the hours during the academic year that music library resources are accessible for use. When classes are in session during the fall, winter, or spring terms, music materials and staff in

the twelve libraries are available from forty to eighty-seven hours a week. Since the music collections at Chicago and Princeton are part of the stacks in the university library buildings (Regenstein and Firestone libraries respectively), most music materials may be seen and borrowed up to 105 and 108 hours per week, even though no staff members are on duty in the music collection areas. Among the twelve music libraries, the number of hours per week that music resources are available averages about seventy hours, excluding summer terms and periods between terms.

All the music units are part of library systems that participate in and make materials available to other libraries under the provisions in the National Interlibrary Loan Code (1968). In some cases other regional consortia or cooperative arrangements have been worked out, such as the interchange of services between the libraries of FAUL (Five Associated University Libraries--Cornell, Syracuse, SUNY Buffalo, SUNY Binghamton, and Rochester) and of BAML (Boston Area Music Libraries). Eastman and Princeton libraries charge fees for materials sent to other libraries, while most music libraries restrict some groups of materials from interlibrary lending, such as microfilms, heavily used and valuable materials, and music materials in poor condition.

Photocopying equipment or services are available, in or near music libraries, for making copies of printed materials. At Eastman, photocopying is restricted to materials in the public domain. Four of the institutions (Harvard, Illinois, Michigan, and UCLA) provide services for making copies of sound recordings, usually from disc to open reel or from disc to cassette.

All music libraries, but Princeton, that carry out some portion of the circulation function maintain statistics indicating the number of transactions made. The types of statistics kept varies from one institution to another and sometimes includes breakdowns according to type of borrower (student, faculty, staff, and other), type of material (sound recordings, books, and scores), location or status of the materials (reserves, closed stacks, vertical files, etc.), or length of the loan (three days, two weeks, one month, annual, etc.). Since the circulation of music materials (except recordings) at Chicago is handled by the general circulation staff, no statistics are kept by subject or by stack area.

All music libraries maintain a reserve system for music courses by withdrawing books, scores, or sound recordings from their normal stack locations and reserving them in a special area, usually behind the circulation desk or in a closed-stacks area. In some cases the reserves for music courses are divided among several library units. At Chicago, for example, the reserves for music courses are kept according to the nature of the reserve by three departments: scores and recordings for seven or eight courses in the humanities reading area (third floor of Regenstein Library), reserve books for about four music courses in the reserve reading room on the first floor of Regenstein Library, and occasionally, reserves for music courses (books and listening) in Harper Library, the undergraduate library facility at Chicago. Three reserve areas are also maintained for music materials at Princeton. Books may be placed on reserve in the reserve book room of Firestone Library, while some undergraduate and graduate reserves are located in the reading room

adjacent to the music collection. In some cases books and scores are also placed on reserve in the Woolworth library (sound recordings), along with recordings for listening assignments.

In the Sibley library at Eastman, the reserves are housed in two areas: reserved books in the general reading room on the first floor and other reserves in the listening facility for recordings on the second floor. At Harvard, books on reserve are located on open shelves in the Aldrich room, while recordings and some scores are serviced at a control desk for the closed stacks area. The undergraduate libraries at Illinois and Michigan provide reserve services for some music courses, especially those for the nonmusic major, including listening and reading reserves. The cassette listening room at North Carolina and the listening room at Michigan, both under the jurisdiction of the music department or school, carry most of the reserved listening load for all music courses.

Space for music materials, services, staff, and some of the special equipment available for library users has been summarized in Tables 20, 21, 22, and 23. Eight of the twelve music libraries are experiencing an acute shortage of space, with seventy-five to ninety-nine percent of the available shelving filled to capacity (see Table 20).

Conclusion

A trend has developed in many of these music libraries to become more autonomous units, especially in the area of music cataloging and, in some cases, the acquisition processes. This applies to those institutions where the acquisitions and cataloging processes have been traditionally divided between the branch or departmental music library and the centralized acquisitions and cataloging departments in the university library systems. This has meant both a gradual shifting of many of the responsibilities for acquisitions and cataloging from the centralized departments in the library system to the music unit and an appropriate transfer of budgets for personnel and supplies.

Budgetary decisions that rely solely on the size of music enrollments and faculty and on credit-hour production are not adequate (see Tables 10 and 11). Expenditures for library materials should be about the same at institutions offering similar music programs, regardless of the size of the enrollment. Enrollment usually determines the number of copies of music materials that should be available for use; it should not determine the number of titles. A stronger relation exists between the number of major fields of study (musicology, theory-composition, music education, and applied music) and the expenditures for music materials.

Most of the libraries are experiencing a shift from local cataloging practices toward national and international practices. The impetus for this change arises mainly from computerized, shared-cataloging systems.

Finally, since we are likely to compare our libraries with those in this study, we must remember that comparisons should be made in light of the individual library situations. The twelve music libraries and collections represent different types of private and public institutions in many geographical locations, including urban and rural areas. Some institutions have access to other music library resources and services in the same geographic area, while other institutions are hundreds of miles away from the next major library. However, the percentages and information found in the sections on ratios and tables should prove useful in constructing guidelines for other libraries supporting graduate programs in music.

Ratios

The following percentages and statistics represent a collective profile of all twelve music libraries. In some cases, the collective profile represents a smaller number of institutions when statistics were not available from all twelve. A more detailed comparison of institutions is found in the section of Tables.

BUDGET RATIOS		Percentage
1. Expenditures for materials		
Books and scores		49
Subscriptions		20
Sound recordings		12
Mircoforms		3
Other, includes special funds		16
	Total	100
2. Salaries (professional, clerical, part-time staff)		76
Expenditures for materials		24
	Total	100

COLLECTION RATIOS		Percentage
1. Number of titles		
Books		43
Scores		57
	Total	100

COLLECTION RATIOS (continued)

	Percentage
2. Number of volumes	
Books	30
Scores	41
Sound recordings	24
Microforms	5
Total	100
3. Linear feet of materials	
Books	46
Scores	36
Sound recordings	9
Microforms	9
Total	100
4. Scores or editions of music (titles)	
Historical sets, monuments (M 1-2)	2
Collected works (M 3)	.8
Solo instrumental music (M 6-176)	17
Chamber music (duos-nonets) (M 177-993)	26
Orchestral music (M 1000-1490)	18
Secular vocal music (M 1495-1998)	27
Sacred vocal music (M 1999-2199)	10
Total	100.8

COLLECTION RATIOS (continued)	Percentage
5. Books (Music literature and instruction--titles)	
Periodicals (ML 1-5)	2
Almanacs, directories, etc. (ML 12-46)	1
Librettos (ML 48-54)	4
Essays, writings, etc. (ML 55-90)	4
Dictionaries, encyclopedias (ML 100-110)	2
Bibliography (ML 111-158)	7
History and criticism (ML 159-370)	12
Biography (ML 385-429)	27
Instruments and instrumental music (ML 460-1354)	6
Vocal music (ML 1400-3275)	7
Program, national music, musicology, etc. (ML 3300-3797)	5
Philosophy, acoustics, etc. (ML 3800-3930)	4
Instruction--theory, history, etc. (MT 1-960)	17
Other	4
Total	100

SPACE RATIOS

1. Shelving space for music materials

Books	9.2 titles = 1 linear foot
Books	11.6 volumes = 1 linear foot
Scores	15.7 titles = 1 linear foot
Scores	20.5 volumes = 1 linear foot
LP Recordings	46 discs = 1 linear foot

SPACE RATIOS	Percentage
2. Space for music materials, seating, staff	
Stacks and storage	51
Seating area (includes circulation desk, card catalog area)	38
Library staff	11
Total	100
3. Amount of stacks filled with collections	72
4. Seating accommodations for total number of music students and faculty	28
5. Seating for library clientele	
Study tables	38
Study carrels	15
Listening carrels	30
Lounge seats	3
Other	14
Total	100

STAFF RATIOS	Percentage
Staff responsible for music materials	
Professional librarians	29
Clerical assistants	35
Part-time assistants	36
Total	100

OTHER		Percentage
1. Music Degrees Awarded		
Undergraduate		52
Master's		38
Doctoral		10
	Total	100

2. Access to music library resources and services

Fall-winter-spring terms	70 hours per week
Summer term	60 hours per week
Between terms	40 hours per week

Table 1

Stages of Autonomy Determined by Scope of Responsibilities and Activities

Music Library	Major Music Acquisitions, Cataloging, and Circulation Services Outside the Music Library
1. Eastman	None
2. Yale	Access to 8,000 music titles in Sterling Library stacks. Access to rare music materials and special collections in Beinecke Rare Book and Manuscript Library, Collection of Historical Sound Recordings, and Collection of the Literature of the American Musical Theater.
3. Harvard	Morse Music Library in Hilles Library (Radcliffe) has 6,471 scores, 6,970 music recordings, 3,637 music books (1975-76), and functions as a basic undergraduate music library. Access to rare music materials, special collections, and other resources in the Widener, Houghton, and Pusey Libraries.
4. Indiana	Portion of order work for acquisitions. Cataloging serials of music literature. Access to about 1,800 scores and 3,500 music books in the main library stacks, Folklore Collection, and the Undergraduate Library. Access to rare music materials and special collections in the Lilly Library, Archives of Traditional Music, and the Black Music Center.
5. Columbia	Portion or order work for acquisitions. Access to rare music materials and special collections in Rare Book and Manuscript Library, and The Center for Studies in Ethnomusicology.
6. Berkeley	Portion of order for acquisitions. Cataloging serials of music literature and music books with preexisting cataloging information. Access to special collections of music materials in Bancroft Library.

Table 1

Stages of Autonomy Determined by Scope
of Responsibilities and Activities (continued)

Music Library	Major Music Acquisitions, Cataloging, and Circulation Services Outside the Music Library
7. North Carolina	Portion of order work for acquisitions. Cataloging of music books with preexisting cataloging information. Access to Cassette Listening Room for undergraduate reserves. Access to about 400 scores and 2,800 music books in the main university library stacks and the Undergraduate Library.
8. Illinois	Portion of order work for acquisitions. Cataloging of all music books and serials and microforms of music literature. Access to listening areas of Undergraduate Library for some reserves. Access to about 700 scores and 9,800 music books in the main library stacks, Rare Book Room, and Undergraduate Library.
9. Michigan	Portion of order work for acquisitions. Cataloging of all books, scores, microforms, and serials. Access to all listening activities. Access to about 1,000 scores and 5,300 music books in the main library stacks, Rare Books and Special Collections, and the Undergraduate Library.
10. UCLA	Portion of order work for acquisitions. Cataloging of all books, scores, serials, and microforms. Access to about 1,700 scores and 2,800 books in the main library and other locations. Access to rare music materials and special collections in the William Andrews Clark Library, Special Collections in the University Research Library, Ethnomusicology Archives, John Edwards Memorial Foundation, and the Folklore Library.
11. Chicago	Portion of order work for acquisitions. Cataloging and circulation of all music materials except sound recordings. Course reserves except for sound recordings and some scores.

Table 1

Stages of Autonomy Determined by Scope
of Responsibilities and Activities (continued)

Music Library	Major Music Acquisitions, Cataloging, and Circulation Services Outside the Music Library
12. Princeton	Portion of order work for acquisitions and all sound recordings. Cataloging of all books, serials, microforms of music literature. Circulation of all music materials. Access to all sound recordings.

Table 2

Organization Chart

University of Rochester Library System, April 1977

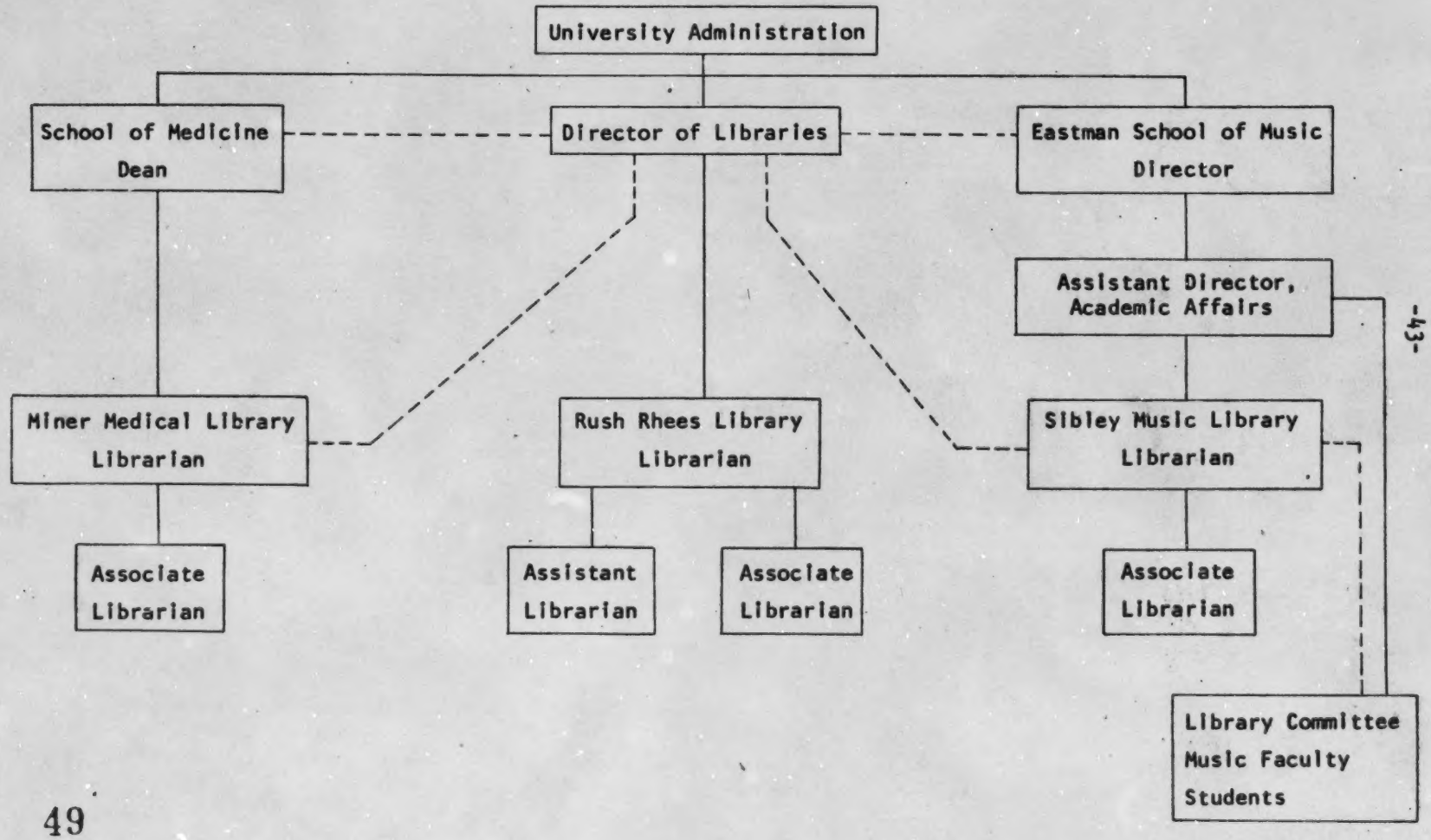

Table 3

Organization Chart

The Sibley Music Library of The Eastman School of Music, University of Rochester, April 1977

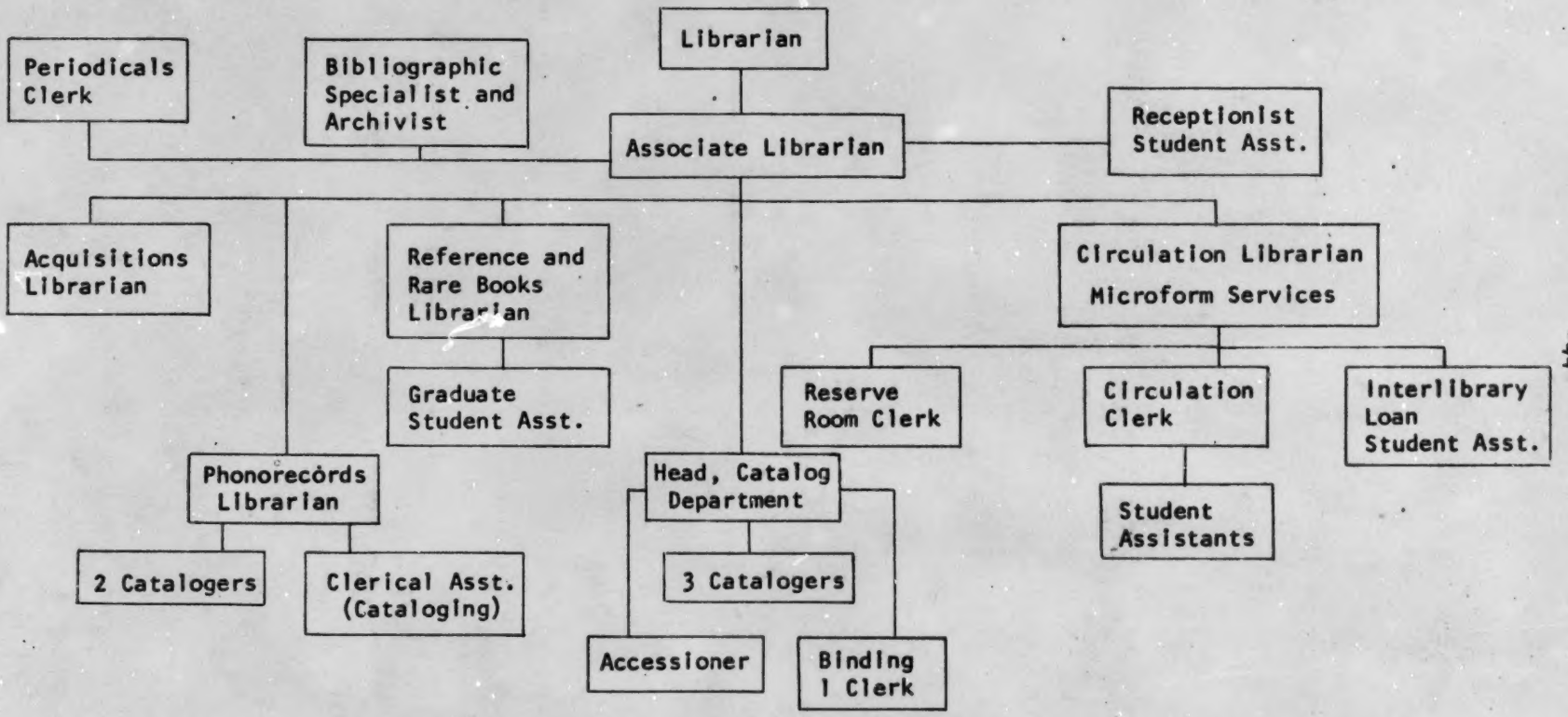

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Table 4

Organization Chart

Indiana University School of Music Library, April 1977

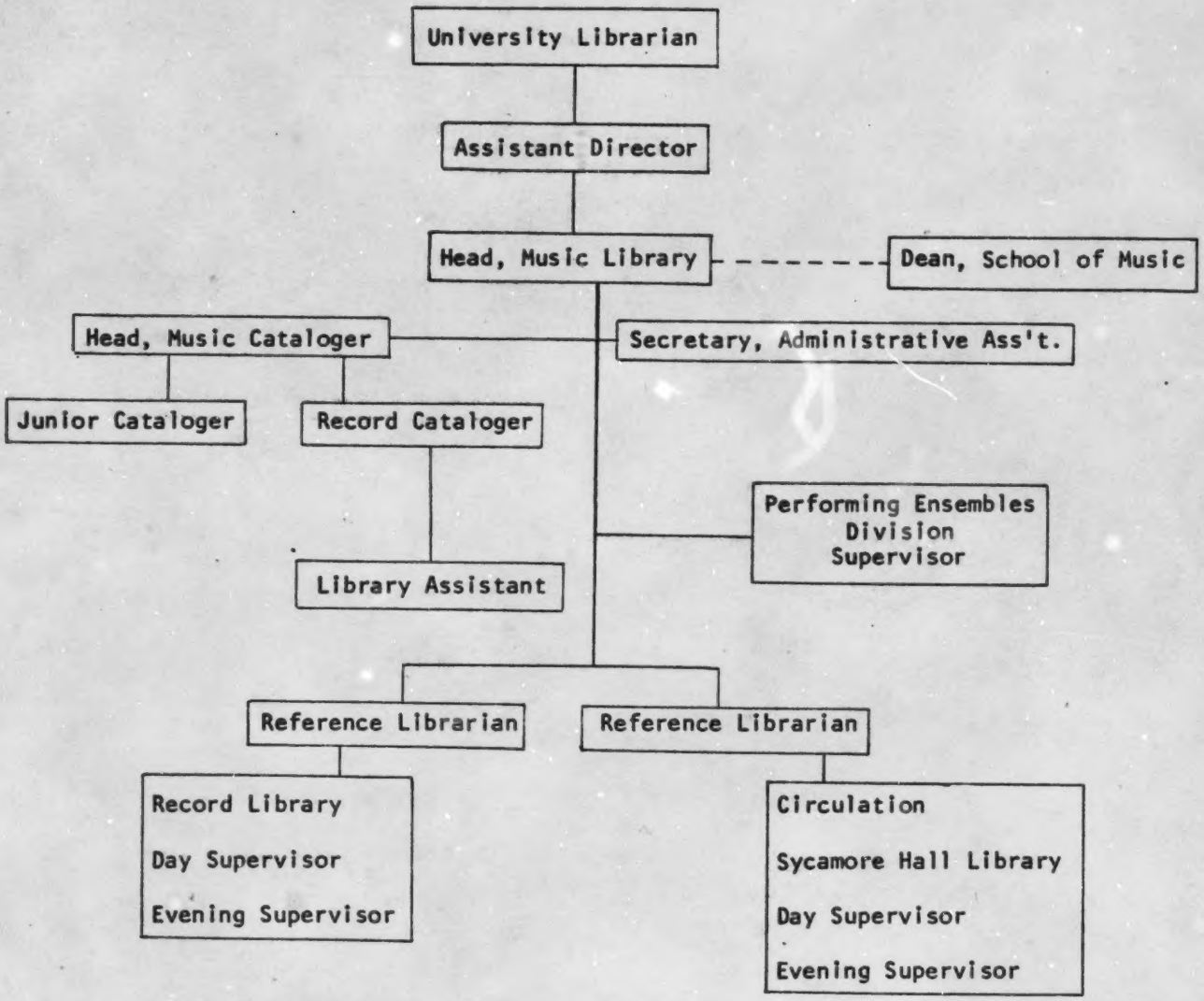
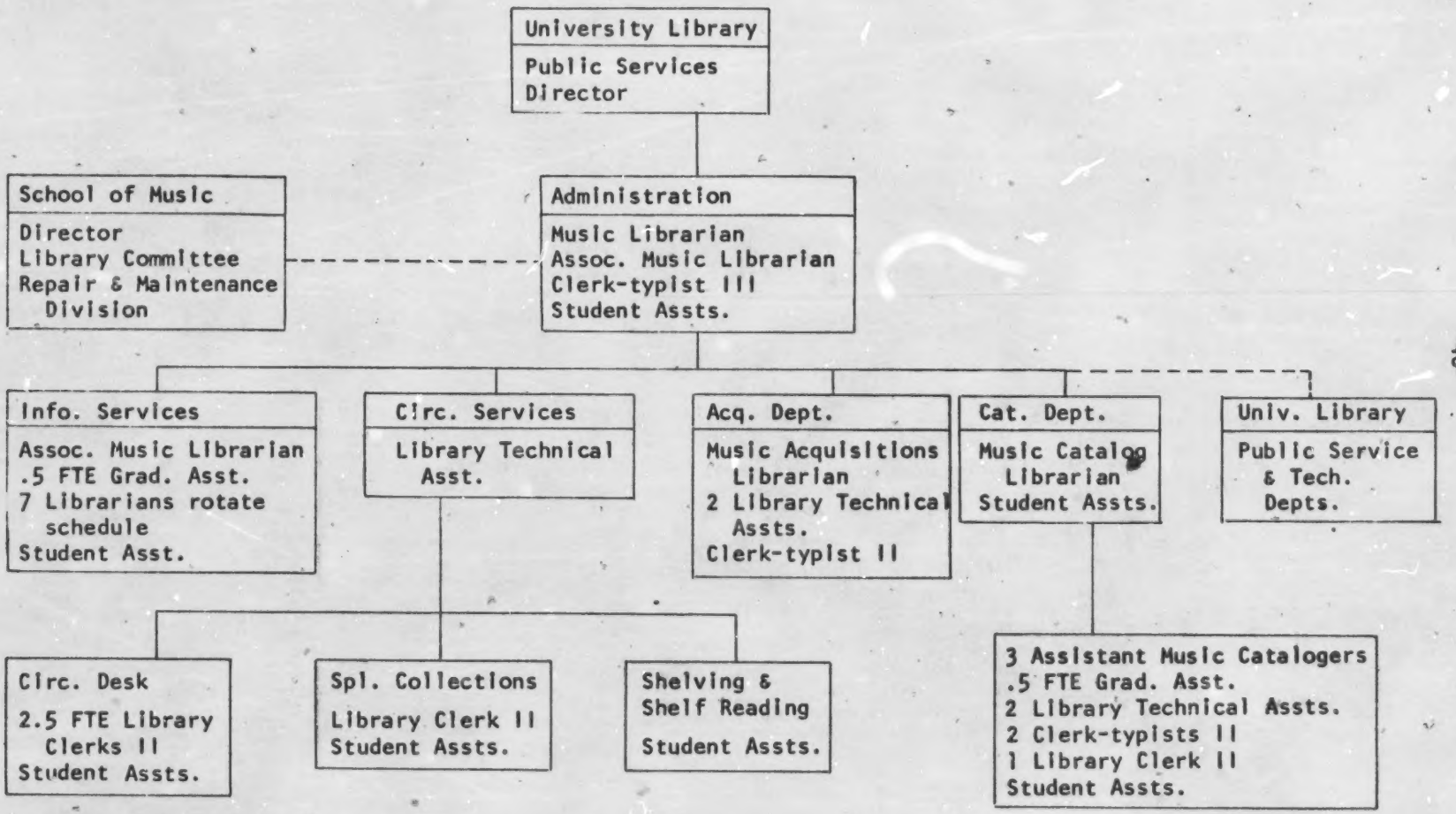


Table 5

Organization Chart

Music Library at the University of Illinois at Urbana-Champaign, April 1977



-46-

Table 6

Organization Chart

Music Library

Yale University, April 1977

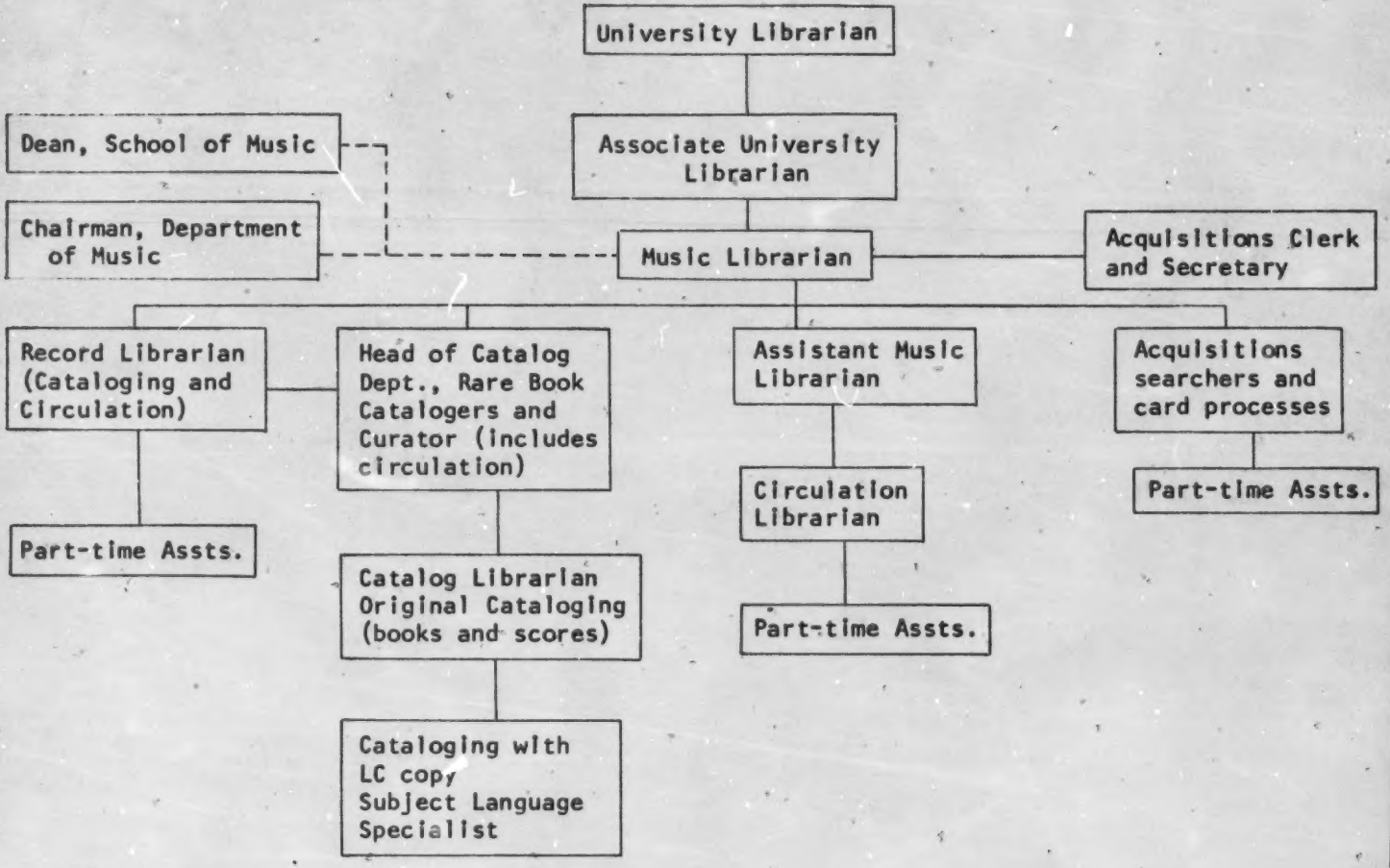

University Librarian
Dean, School of Music
Associate University Librarian
Chairman, Department of Music
Music Librarian
Acquisitions Clerk and Secretary
Record Librarian (Cataloging and Circulation)
Head of Catalog Dept., Rare Book Catalogers and Curator (includes circulation)
Assistant Music Librarian
Acquisitions searchers and card processes
Part-time Assts.
Catalog Librarian Original Cataloging (books and scores)
Circulation Librarian
Part-time Assts.
Part-time Assts.
Cataloging with LC copy Subject Language Specialist

Table 7

Organization Chart

University of Chicago Music Collection

The Joseph Regenstein Library, April 1977

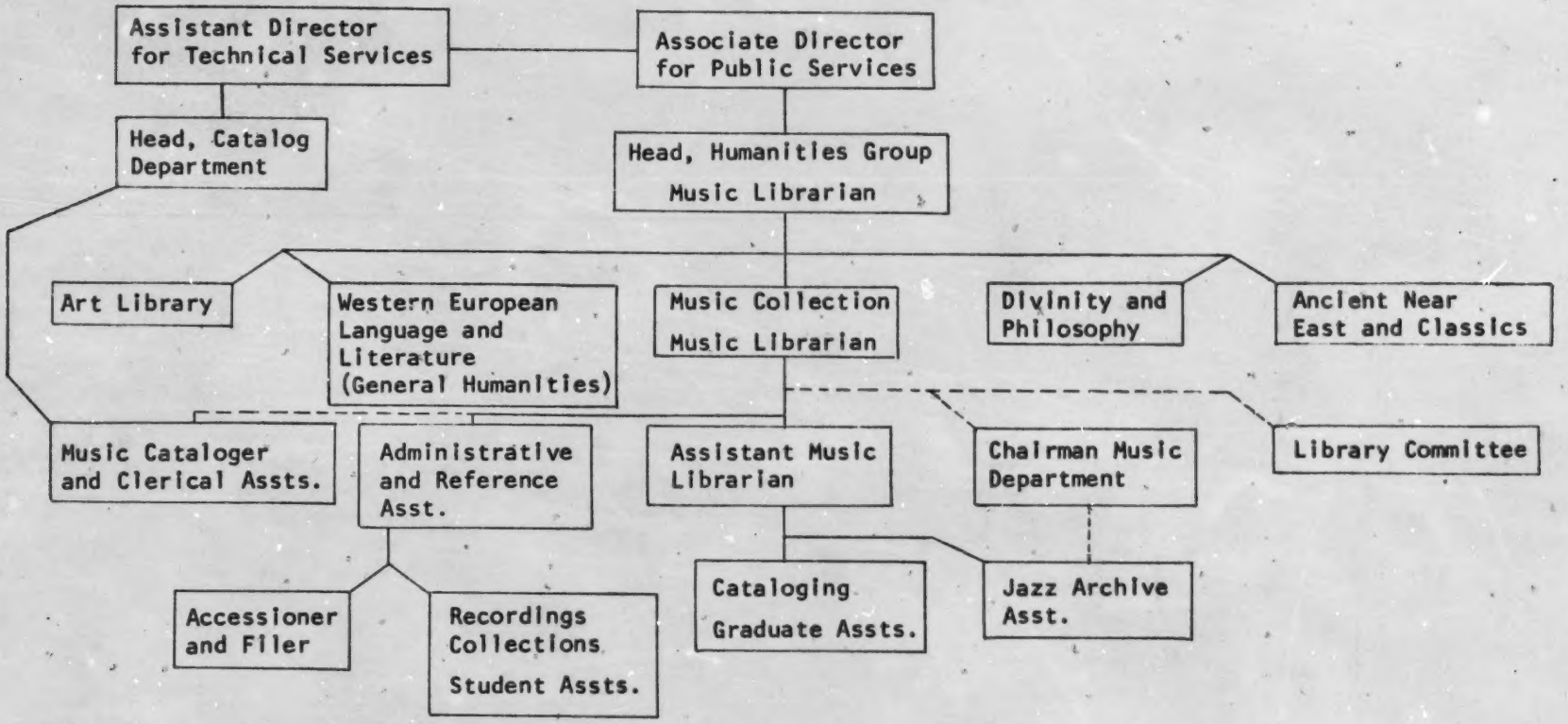


Table 8

Organization Chart

Columbia University Music Library, April 1977

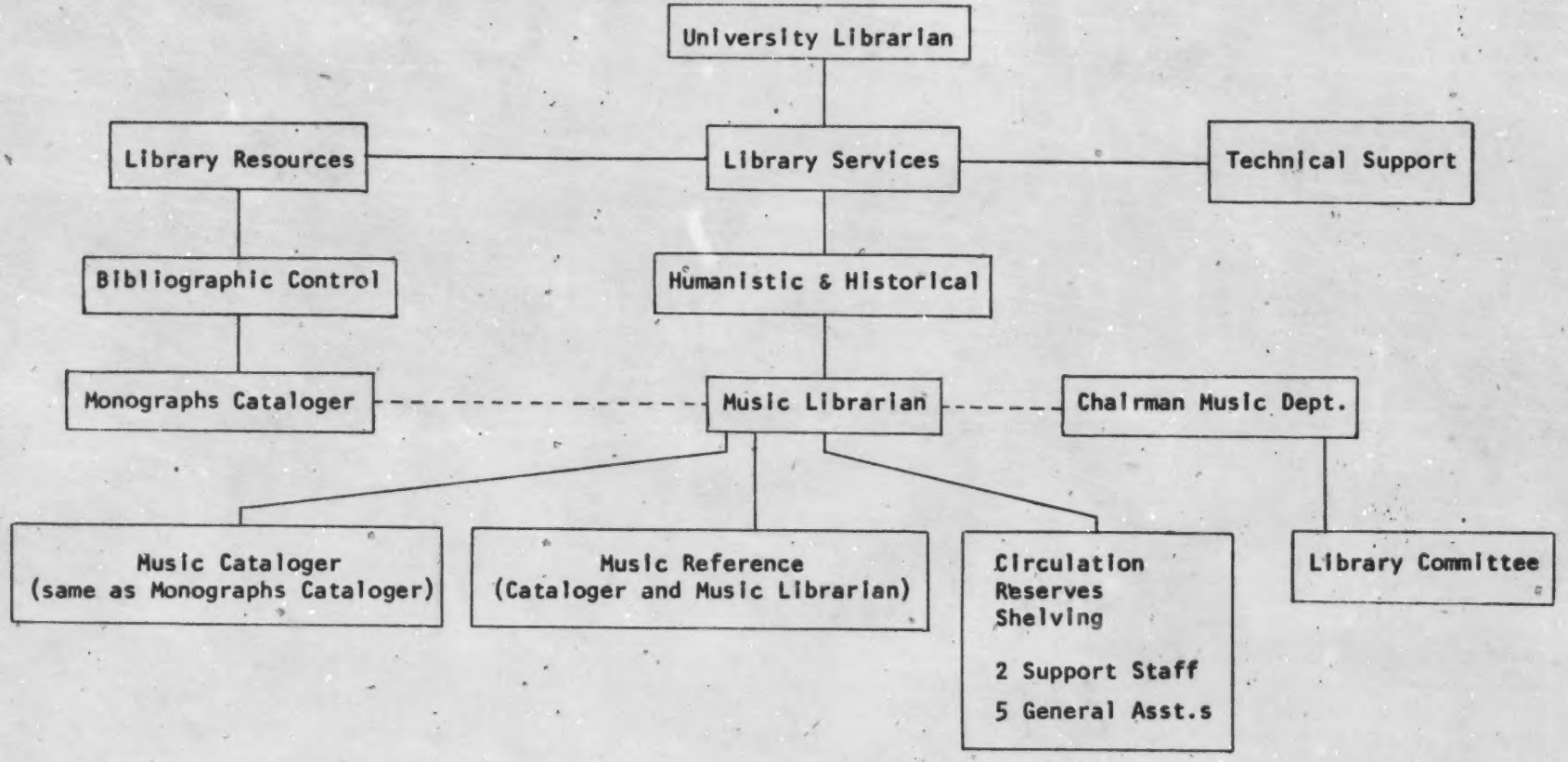


Table 9

Expenditures, 1975-76

Music Materials	Number of Libraries	Total Amount	Average	Range Low	Median	Range High
Books	4	$ 44,095	$ 11,024	$ 4,737	$12,433	$14,492
Scores	4	$ 52,199	$ 13,050	$ 6,777	$ 9,168	$27,085
Books and scores	12	$236,185	$ 19,682	$10,500	$18,338	$41,577
Current subscriptions	10	$ 88,139	$ 8,814	$ 6,100	$ 8,838	$11,409
Sound recordings	12	$ 56,375	$ 4,698	$ 400	$ 3,906	$11,304
Microforms	5	$ 6,249	$ 1,250	$ 856	$ 1,257	$ 1,755
Other (special funds, etc.) a/	9	$ 59,693	$ 6,633	$ 950	$ 7,703	$10,000
Total Music Materials	12	$455,837	$ 37,986	$17,000	$39,635	$64,745
Total Music Materials 1973/74-1975-76 (3 years)	8	$816,790	$102,099	$46,400	$89,875	$182,284
Staff Compensation	11	$1,457,599	$132,509	$76,302	$98,437	$253,306

Note: Current subscriptions include all serials (periodicals and conintuations of the printed note and word) and standing orders. Staff compensation includes people mainly responsible for music library materials and services, such as professional librarians, clerical and part-time assistants, including the full cost of students on the federal work-study programs. Excludes expenditures for large ensmeble music (multiple copies of scores or sets of parts for band, orchestra, choral groups) and equivalent staff to service these materials.

a/ Usually special funds used to purchase all categories of music materials in addition to the regular allocation of funds.

Table 10

Library Expenditure per Music Major, 1973-76

School	Average per Year		Library Expenditure per Music Major
	Music Materials Budget[a/]	Music Majors[b/]	
A	$29,957	42	$713.26
B	$15,467	163	$ 94.88
C	$60,761	573	$106.04
D	$52,210	876	$ 59.60
E	$31,449	1,489	$ 21,12
F	$28,475	235	$121.17
G	$29,960	60	$499.33

a/ Includes expenditures for books, scores, current subscriptions (periodicals, continuations, and standing orders), sound recordings, microforms, and other materials.

b/ Includes undergraduate and graduate students enrolled full or part-time.

Table 11

Library Expenditure per Semester Credit Hour Produced, 1973-76

School	Average per Year		Library Expenditures per Credit Hour Produced
	Library Budget[a/]	Credit Hours Produced	
A	$127,422	7,935	$ 16.05
B	$124,605	2,271	$ 54.86
C	$318,051	10,634	$ 29.90
D	$268,383	26,588	$ 10.09
E	$182,798	70,088	$ 2.60
F	$127,684	33,153	$ 3.85
G	$123,283	17,030	$ 7.23
H	$256,794	19,972	$ 12.85

Note: Credit hour production includes the number of credits generated in music courses at the undergraduate and graduate levels.

a/ Expenditures for music materials and salaries (professional, clerical, and part-time staff)

Table 12

Synopsis of Library of Congress Classification for Shelflist Survey

	M (Music)
Historical sets, miscellaneous collections, monuments of music	1-2
Collected works of individual composers	3
Solo instrumental music (unaccompanied) including keyboard; strings; winds; percussion; and other instruments	6-176
Chamber music; various combinations of keyboard; strings; winds; percussion; and other instruments--duos through nonets	177-993
Orchestral music (full or string orchestra); band music; other instrumental combinations	1000-1490
Secular vocal music--operas; musical comedies; operettas; choral music; part songs; songs for one voice; national (folk, patriotic, etc.); special categories and topics	1495-1998
Sacred vocal music--oratorios; masses; choral books; requiems; cantatas; anthems; part songs; songs for one voice; hymns; liturgical and service music	1999-2199
	ML (Music Literature)
Periodicals	1-5
Almanacs; directories, societies; organizations; institutions; festivals; congresses; programs; circulars; advertisements	12-46
Librettos	48-54
Essays; papers; addresses; pictorial works; writings of musicians; etc	55-90
Manuscripts; autographs; facsimiles	93-98
Dictionaries, lexica; encyclopedias	100-110
Bibliography	111-158
History and criticism (general, periods, countries)	159-370

Table 12

Synopsis of Library of Congress Classification for Shelflist Survey (continued)

	ML (Music Literature)
Biography	385-429
Compositions; conducting and interpretation	430-457
Instruments and instrumental music (history, structure, etc.)	460-1354
Vocal music (sacred and secular)	1400-3275
Program music; dance music and other forms; national music; musical journalism and trade; musicology; etc	3300-3797
Philosophy; acoustics; physics; physiology; psychology; esthetics; juvenile literature; etc	3800-3930
	MT (Music Instruction)
Theory of music instruction and study in general	1
Instruction--history and criticism	2-5
Instruction and study--general; rudiments; appreciation; notation; composition; interpretation; orchestration; conducting; etc	6-88
Analytical guides; tuning; instrumental methods, studies, systems; singing methods, studies, systems; voice culture; etc	90-960

Table 13

Shelflist Survey of Scores, 1977

(In Cataloged Bibliographic Units)

School	Library of Congress Classification				
	M 1-2	M 3	M 6-176	M 177-993	M 1000-1490
Berkeley	800	350	6,642	9,335	7,015
Chicago	700	350	4,461	6,700	5,621
Columbia	370	240	3,915	2,501	2,735
Eastman	885[a/]	280 375[b/]	15,200	26,700	14,755
Harvard	320	265	.....	.....	.....
Illinois	346	250	6,521/350	9,396	4,343/130
Indiana	360	255 2,095[c/]	4,637	8,634	5,798
Michigan	424/18	225	1,751/51	2,903/297	2,917/256
North Carolina	305	195	5,220	9,070	5,579
Princeton	420	165	2,003	2,772	2,789
UCLA	450	300	4,487	4,973	4,680/60
Yale	507	244 1,460[d/]	5,448	7,090	5,570

Note: Where there are two numbers in any LC classification category separated by a slash, the first number indicates titles in the music library while the second number indicates titles in the main university library stacks or other areas.

a/ Includes 225 manuscript facsimiles classed in M2.8. Practice discontinued.

b/ Includes 375 first editions of major composers classed in M3.3. Practice discontinued.

c/ Made-up collected editions of composers not represented by official editions of collected works. Practice discontinued.

d/ Includes 575 first editions of major composers and 885 editions related to Yale or the local area. Practice discontinued.

Table 13

Shelflist Survey of Scores, 1977 (continued)

(In Cataloged Bibliographic Units)

School	Library of Congress Classification			
	M 1495-1998	M 1999-2199	Compositions for theses	Total
Berkeley	16,305	3,560	.....	44,007
Chicago	5,750	2,875	.....	26,457
Columbia	4,505	1,650	140[e/]	16,056
Eastman	18,605	6,985	540	84,325
Harvard	.....	.....	.....	37,110
Illinois	7,014/225	2,912	.....	30,782/705
Indiana	7,250	2,665	.....	31,694/1,800
Michigan	5,075/250	1,880/125	.....	15,175/997
North Carolina	7,220/400	2,633	.....	30,222/400
Princeton	4,333	2,029	.....	14,511[f/]
UCLA	8,185/995	2,060/605	.....	25,135/1,660[g/]
Yale	6,985	4,585	.....	31,889

e/ Masters essays only.

f/ Includes materials housed in the Department of Rare Books and Special Collections.

g/ Does not include music materials in the William Andrews Clark Memorial Library.

Table 14

Shelflist Survey of Music Literature and Instruction, 1977

(In Cataloged Bibliographic Units)

School	Library of Congress Classification				
	ML 1-5	ML 12-46	ML 48-54	ML 55-90	ML 93-98
Berkeley	625	340	1,900	1,075	60
Chicago	275	225	525	875	100
Columbia	300	195	625	730	75
Eastman	910	835	1,650	1,645	425[a/]
Harvard	550	410	1,525	685	.....
Illinois	479/16	390/125	375/565	315/232	25/15
Indiana	650/25	350/60	310/190	655/100	125
Michigan	525	290	200/250	585/250	100/35
North Carolina	540	265	715	590	100
Princeton	290	200	650	732	323
UCLA	350/175	355/5	975/140	780/155	200
Yale	600	327	200	900	380

Note: Where there are two numbers in any LC classification category separated by a slash, the first number indicates titles in the music library while the second number indicates titles in the main university library stacks or other areas.

[a/] This does not include the 1,660 masters and doctoral theses classed in ML 95.2 and ML 95.3. Includes 350 manuscripts of composers classed in ML 96.

Table 14

Shelflist Survey of Music Literature and Instruction, 1977 (continued)

(In Cataloged Bibliographic Units)

School	Library of Congress Classification				
	ML 100-110	ML111-158	ML 159-370	ML 385-429	ML 430-457
Berkeley	460	1,650	2,580	5,625	160
Chicago	425	1,400	2,550	6,175	175
Columbia	325	1,200	2,110	4,600	150
Eastman	600	2,040	3,000	8,100	250
Harvard	375	1,125	3,475	9,760	.....
Illinois	320/318	1,415/200	1,700/863	3,400/1,515	115/30
Indiana	225/150	1,050/400	1,625/500	3,625/1,000	150
Michigan	350/150	1,053/493	1,925/650	3,785/1,700	150/10
North Carolina	325	1,350	2,195	3,970	140
Princeton	260	818	2,055	6,180	162
UCLA	360/90	1,525/25	2,075/305	4,710/575	150/310
Yale	380	1,475	2,230	4,900	210

Table 14

Shelflist Survey of Music Literature and Instruction, 1977 (continued)

(In Cataloged Bibliographic Units)

School	Library of Congress Classification				
	ML 460-1354	ML 1400-3275	ML 3300-3797	ML 3800-3930	MT 1
Berkeley	1,200	1,165	940	875	30
Chicago	1,325	1,325	880	1,025	75
Columbia	770	875	825	650	20
Eastman	1,805	1,780	1,115	1,700	175
Harvard	1,805	1,725	215	840	80
Illinois	1,435/893	1,615/2,080	895/1,365	580/258	630/445[b/]
Indiana	935/60	650/355	765/466	650/60	150
Michigan	975/150	725/325	675/550	575/305	150/25
North Carolina	1,340	1,155	743	590	60
Princeton	980	943	858	675	20
UCLA	1,100/50	935/185	950/275	650/150	80/45
Yale	1,360	1,195	750	740	50

[b/] Titles in this category do not all convert to MT 1, and actually apply to the entire MT table (MT 1-960).

Table 14

Shelflist Survey of Music Literature and Instruction, 1977 (continued)

(In Cataloged Bibliographic Units)

School	Library of Congress Classification				
	MT 2-5	MT 6-88	MT 90-960	Theses[c/]	Total
Berkeley	80	1,390	1,850	60	22,085
Chicago	125	925	1,160	.....	19,565
Columbia	75	865	835	225[d/]	15,450
Eastman	350	2,780	5,410	1,660	36,230
Harvard	.....	1,675	900	380[e/]	25,525
Illinois	200/175	745/285	1,670/405	.....	16,304/9,785
Indiana	225/25	1,450/55	3,175/40	800	17,565/3,486
Michigan	250/25	1,425/100	1,745/330	1,000	16,483/5,348
North Carolina	90	1,385	1,305	217	17,075/2,835
Princeton	50	830	974	.....	17,000[f/]
UCLA	160/40	975/110	1,625/150	340	18,295/2,785
Yale	150	1,475	2,125	.....	19,447/8,000

[c/] Thesesand dissertations not classified in regular tables are entered here.

[d/] Masters essays only.

[e/] Also includes honors theses.

[f/] Includes music materials housed in the Department of Rare Books and Special Collections.

Table 15

Ranking of Music Libraries by Size of Cataloged Collections, 1975-76

Number of Bibliographic Units			Number of Volumes or Items		
Rank	School	Scores & Books	Rank	School	Scores & Books
1.	Eastman	133,970	1.	Eastman	221,751
2.	Berkeley	67,017	2.	Illinois	138,147
3.	Harvard	62,735	3.	Berkeley	88,451
4.	Yale	59,486	4.	Indiana	86,286
5.	Illinois	59,311	5.	Harvard	81,350
6.	Indiana	55,895	6.	North Carolina	78,467
7.	North Carolina	51,085	7.	UCLA	77,412
8.	UCLA	48,825	8.	Chicago	70,000
9.	Chicago	46,172	9.	Michigan	64,778
10.	Michigan	38,869	10.	Yale	61,000
11.	Columbia	31,681	11.	Columbia	45,982
12.	Princeton	31,556	12.	Princeton	32,100

Note: Includes music materials (classed in M, ML, and MT) housed in and outside of the music library unit, along with other literature housed in the music library unit.

Table 16

Ranking of Music Libraries by Size of Nonprint Collections, 1975-76

(In Cataloged Volumes or Items)

Sound Recordings[a]			Microforms		
Rank	School	Number	Rank	School	Number
1.	Indiana	53,060	1.	Harvard	12,341
2.	Berkeley	44,967	2.	Eastman	8,880
3.	Eastman	40,375	3.	Illinois	8,285
4.	Princeton	24,423	4.	Chicago	8,000
5.	Harvard	22,223	5.	Indiana	7,532
6.	Michigan	19,671[b]	6.	Columbia	5,264
7.	UCLA	19,258	7.	North Carolina	4,510
8.	North Carolina	16,532	8.	Berkeley	3,931
9.	Columbia	15,005	9.	UCLA	3,737
10.	Illinois	14,345	10.	Yale	2,662
11.	Yale	12,123	11.	Princeton	1,710
12.	Chicago	9,950	12.	Michigan	1,580

Note: Sound Recordings includes Long-playing discs, 78 rpm discs, audio cassettes, and reel-to-reel tapes. Microforms include mircocards, microfiche, and microflim reels.

[a] Includes only music recordings.

[b] Includes recordings in Listening Room, School of Music

Table 17

Other Cataloged Collections, 1975-76

(Excludes Books, Scores, Sound Recordings, Microforms)

School	Current Subscriptions (Titles)	Pamphlets (Items)	Manuscripts & Archives (Items)
Berkeley	1,452	6,439	5,050
Chicago	980	400	150[c/]
Columbia	283[a/]	3,439	2,485[d/]
Eastman	490[b/]	.....	.....
Harvard	517	.....	.....
Illinois	1,063	2,571	.....
Indiana	882	5,000	101
Michigan	686	.....	.....
North Carolina	720	.....	1
Princeton	.....	.....	.....
UCLA	714	.....	.....
Yale	757	.....	.....

Note: Current subscriptions of music serials (periodicals and continations) of the printed word and note, including standing orders.

a/ Excludes standing orders to editions of composer's complete works.

b/ Excludes standing orders and serials issued less frequently than once a year.

c/ Materials housed in Department of Special Collections.

d/ Materials housed in Rare Book and Manuscript Library.

Table 18

Backlog of Uncataloged Materials, Spring 1977

(In Volumes or Items)

School	Books and Scores	Books	Scores	Sound Recordings	Microforms	Total
Berkeley	.....	.....	.....	.....	.....	.....
Chicago	1,000	.....	.....	.....	.....	1,000
Columbia	.....	130	65	25	2	222
Eastman[a/]	25,000	.....	.....	25,000	.....	50,000
Harvard	.....	.....	.....	.....	.....	.....
Illinois	.....	.....	614,000	53,202	2,480	669,682[b/]
Indiana	6,000	.....	.....	5,100	.....	11,100
Michigan	.....	280	550	400	150	1,380
North Carolina	.....	740	2,400	2,146	930	6,216
Princeton	.....	.....	300	.....	250	550
UCLA[c/]	.....	522	1,780	550	.....	2,852
Yale	.....	.....	2,000	.....	.....	2,000

[a/] Does not include about 64 cases of music, 700 binder's collections, and many other manuscript materials and archives in the process of being sorted and organized.

[b/] Includes 34,856 items processed for use and available through temporary entry in card catalogs.

[c/] Statistics as of April 1975.

Table 19

Staff Responsible for Music Library Materials, Services, and Operations, 1975-76

(In Full-Time Equivalents)

School	Professional Librarians	Clerical Assistants	Part-time Assistants	Total
Berkeley	3.50	1.55	2.36	7.41
Chicago[a/]	3.00	2.00	3.50	8.50
Columbia	2.00	4.00	1.50	7.50
Eastman	10.00	8.00	5.30	23.30
Harvard	3.50	2.50	2.13	8.13
Illinois[b/]	7.50	12.25	12.75	32.50
Indiana[b/]	4.00	8.00	12.48	24.48
Michigan[c/]	1.75	4.75	3.59	10.09
North Carolina[d/]	4.00	2.15	4.90	11.05
Princeton[e/]	2.00	1.10	1.20	4.30
UCLA[f/]	3.50	7.50	6.40	17.40
Yale	4.00	5.00	4.50	13.50

a/ Excludes staff involved with circulation services and shelving music materials.

b/ Excludes staff involved with large ensemble music materials.

c/ Includes staff for operation of Listening Room.

d/ Includes vacant descriptive cataloging position.

e/ Does not include staff responsible for circulation services and descriptive cataloging of music books. Includes staff in Phonograph Record Library.

f/ Excludes Ethnomusicology Archive.

Table 20

Space for Cataloged Music Materials, 1975-76

(In linear feet)

School	Shelving in Use	Total Shelving Available	Expansion
Berkeley	7,323	7,500	3%
Chicago	3,946	7,900	50%
Columbia	1,296	1,310	1%
Eastman	14,415	19,955	28%
Harvard[a/]	7,193	7,500	5%
Illinois[b/]	8,249	18,804	55%
Indiana[b/]	8,477	10,585	20%
Michigan	3,742	5,217	29%
North Carolina	5,157	5,717	10%
Princeton[c/]	3,484	4,637	25%
UCLA	.....	.....	.....
Yale	6,212	6,903	10%

a/ Does not include the approximately ?,500 square feet on the third floor which is now vacant but planned for expansion of stacks area.

b/ Includes shelving for large ensemble music materials, i.e., multiple copies of scores or sets of parts for band, orchestra, and choral groups.

c/ Includes Phonograph Record Library.

Table 21

Space for Music Materials, Services, Staff, 1975-76

(In Square Feet)

School	Stacks and Storage	Seating	Staff	Total
Berkeley	5,785	4,350	740	10,875
Chicago[a/]	.....	.....	.....	.....
Columbia	2,351	1,461	414	4,226
Eastman	10,675	4,441	2,386	17,502
Harvard[b/]	8,165	5,953	2,063	16,181
Illinois	10,210	10,177	2,919	23,306
Indiana	14,000	2,256	1,422	17,678
Michigan	3,333	7,918	952	12,203
North Carolina	3,761	1,695	650	6,106
Princeton[c/]	2,445	1,840	716	5,001
UCLA	2,554	4,224	218	6,996
Yale	5,135	6,356	1,535	13,026

Note: Includes all space under jurisdiction of music library.

a/ Not a separate departmental unit. Space used throughout Regenstein Library.

b/ Includes approximately 4,248 square feet on third floor not fully utilized at the present time.

c/ Includes Phonograph Record Library.

Table 22

Seating for Library Clientele, 1975-76

(In Number of Seating Stations)

School	Study Tables	Study Carrels	Listening Carrels	Lounge Seating	Other[a]	Total
Berkeley	68	10	58	12	20	168
Chicago[b]	.....	.....	.....	.....	24	.....
Columbia	10	28	14	0	3	55
Eastman	67	40	23	0	40	170
Harvard	29	39	16	12	50	146
Illinois	158	36	101	8	22	325
Indiana	83	0	120	0	6	209
Michigan[c]	140	64	90	0	3	297
North Carolina[d]	36	22	65	3	3	129
Princeton[e]	18	14	0	0	25	57
UCLA[f]	50	10	40	0	25	125
Yale	40	20	21	12	50	143

[a] Includes seminar rooms, typing rooms, microform reading stations, listening rooms, and piano rooms.

[b] Part of general seating in Regenstein Library. Includes 24 remote access listening stations.

[c] Listening carrels in Listening Room have access to 18 channels.

[d] Includes 25 listening stations in the Cassette Listening Room.

[e] Includes Phonograph Record Library.

[f] The 40 listening stations have access to 11 channels.

Table 23

Special Equipment for Library Clientele, 1975-76

(In Number of Units)

School	Photo-copiers	Microform Readers	Pianos	Disc Playback Units	Cassette Tape Recorders	Reel-to-Reel Tape Recorders
Berkeley	1	4	1	13	0	12
Chicago[a/]	.....	.....	1	10	0	4
Columbia	1	3	0	13	0	1
Eastman	1	6	1	21	0	5
Harvard	0	12	4	21	0	13
Illinois	1	19	5	56	19	2
Indiana	2	2	0	14	6	32
Michigan[b/]	3	4	0	38	0	2
North Carolina[c/]	1	4	0	19	27	7
Princeton[d/]	.....	4	1	15	0	3
UCLA	1	6	1	4	3	0
Yale	1	5	2	16	4	5

a/ Microform readers in another department and photocopiers available at several points on each level of Regenstein Library.

b/ Listening Room contains all listening equipment. Not administratively a part of the Music Library.

c/ Included in a separate Cassette Listening Room with 25 cassette players under the administration of the Department of Music.

d/ Photocopiers available throughout Firestone Library. Includes Phonograph Record Library.

Table 24

Hours of Access to Music Library Resources, 1975-76

(In Number of Hours Open Weekly)

School	Fall and Spring Terms	Summer Term	Between Terms
Berkeley	68	48	40
Chicago[a/]	37.5	37	37.5
Columbia	61	40	40
Eastman	73	73	40
Harvard	72	39	35
Illinois	87	77	45
Indiana[b/]	85.5	85.5	45
Michigan	79	74	30
North Carolina	86	86	40
Princeton[c/]	40	40	40
UCLA	82.25	82.25	40
Yale	77.5	42.5	42.5

a/ Hours for Humanities Service Desk only. Regenstein Library is open 105 hours a week for access to reading areas and stacks during autumn, winter, and spring quarters.

b/ Hours for the Sycamore Hall Library. The Record Library is open 89 hours a week when school is in session and the Performing Ensembles Division Library is open 45 hours a week.

c/ Phonograph Record Library is open 50 hours a week when school is in session. Graduate study room and locked cage areas are available 40 hours a week. Access to Firestone Library stacks is approximately 108 hours a week when school is in session.